

# Innis 20/20

Twentieth  
Anniversary  
1964-1984

Details  
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## INNISTALLATION

by Mike Zryd

John W. Browne will be officially installed as the fifth Principal of Innis College on Saturday, October 20, 1984 at 7:30 pm at Innis Town Hall.

Audrey Perry, the Principal's Administrative Secretary, along with representatives of the Innis College Alumni Association, has arranged a full slate of events for the evening. At the installation itself, a slide show consisting of old and new pictures of the college's development and a commentary which includes interviews with several past Principals has been prepared by Roger Riendeau, writing teacher and Bart Testa, cinema studies teacher.

It is hoped that all of the former principals will be in attendance; at press time, all but one had been confirmed. In addition, the Chancellor of the University, Dr. George Ignatieff has agreed to be Master of Ceremonies and joins such luminaries as President George Connell and former President Dr. John Evans. Invitations have also been extended to Simcoe Hall, Governing Council, Heads of departments, the Harold Innis Foundation and all Innis alumni, staff and students. In other words, everybody.

The focus of this will be an auction which introduces Prof. Dennis Duffy as auctioneer. Among the prizes are a weekend for two at the Park

Plaza, a dinner for two at the Copenhagen Room, an interesting underground tour of the Metro Zoo and many others.

Perry stressed that the installation and reception were not only for the dignitaries; students, staff and especially alumni are urged to come and enjoy the evening.

If you cannot make it to the 20/20 celebration and want to donate to the Innis College fund, forward donations to:

The Varsity Fund  
c/o Innis 20th Anniversary  
University of Toronto  
Toronto, Ontario M5S 1A1.

# THE INNIS HERALD

Vol. XVIII No. 2

INNIS COLLEGE - UNIVERSITY OF TORONTO

Oct. 4 /84

## A NEW FACE AT INNIS

By Pierre Blum

Along with Innis College's Twentieth Anniversary Celebrations, the new academic year sees the arrival of John W. Browne, the new principal here at Innis. Born in Kitchener, Browne attended the Universities of Waterloo and Western Ontario in his undergraduate years and completed a Masters Programme at McMaster before coming to U of T to receive a Ph.D. in the field of Classics. Browne, aged 41, comes to Innis with experience from the National Department of Health and Welfare and from Toronto's Faculty of Medicine.

THE INNIS HERALD: I'd like to ask you for your initial impressions of Innis College — both its positive and negative aspects.

JOHN W. BROWNE: I knew Innis as a member of (college) council; I've been on council for two years since Dennis Duffy asked me to come and serve on it, so I already had some sense of what the college was about, and how it worked. All of these expectations have been satisfied.

There's a strong sense of community at Innis; it's just unbelievable. Innis proves that in a big, barren university like this, there can be a place where people still care for each other, and are interested in what's going on. That extends from the students right through to the staff.

Of the past principals that I've known, Bill Saywell did wonderful things for the academic programmes at Innis. He brought coherence to them and took away a label that other people in the university might like to put on Innis as the home of the Mickey Mouse courses, you know, "Zen and the Art of Flower Arranging."

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John W. Browne, Innis College's new Principal

## CULTBUSTERS

By John Choi

Ted Patrick, a veteran "deprogrammer" of over 4000 former cult members, warned of the serious danger to youth and our society as a whole posed by "cults" in a lecture at Innis Town Hall last Thursday as part of "Cult Awareness Week" at U of T.

Patrick told the audience of about 100 that cult members are often subjected to 17 to 20 hours of work per day while living in overcrowded, unsanitary houses and being fed on less than 70¢ per day. Patrick charged that the \$200 to \$1000 each cult member earns goes directly to the cult leader. Cult members often have scabbies, infections, hair lice, or other health maladies due to sleeping on floors wall to wall with people.

Patrick claimed that the cult member's families suffer, citing examples of parents divorcing, or a

parent suffering a stroke as a direct result of the stress caused by a lost child. After seeking the help of attorneys, ministers, police, the district attorney, FBI, or hypnotists, the parents will come to him as a "last resort", Patrick said.

Patrick, who has served time in a U.S. jail for kidnapping, said that the deprogramming procedure first involves locating the cult member and then "getting him home away from their (other cult members' influence) into a house and then merely "talking to the cult member." Patrick claimed that he would then ask challenging questions, to which the cult member must "use his mind". Patrick warned that the cults have infiltrated many segments of our society and that "they have some of the most brilliant minds working for them."

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## ELECTION RESULTS

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Education Representative:  
Anne Creighton (acclaimed)

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Kick at the darkness 'till it bleeds daylight.

Bruce Cockburn

## Innis Revisited

When we look at Innis College's past, we have to look at two closely related but separate perspectives. One concerns the administration and its attendant concerns of funding, academic programs and survival in the arbitrary world of Simcoe Hall. The other is what is commonly referred to as "the student experience", the human, emotional level where Innis has its impact on all of us.

20/20 Vision (clever, isn't it?) begins work on the first level, ensuring the survival and quality of education of Innis and its academic program against some very serious opposition. As John Browne says, we are threatened by the very things that are our strengths: our small, intimate structure leaves us vulnerable to Bette Stephenson, Edmund Bovey and Simcoe Hall's scorched-earth "efficiency" policies; the unique nature of our academic programs housed here make them expedable to any university-as-job-training-centre pundits; the fact that we are a young, developing college means we have no well-monied alumni to support scholarship programs that might attract potential scholars. Having some kind of financial base gives our voice in the halls of the University Administration a little more clout. Scholarships may help improve the college's academic standing. In any case, 20/20 is a positive step (although the allocation of the fund deserves some critical examination).

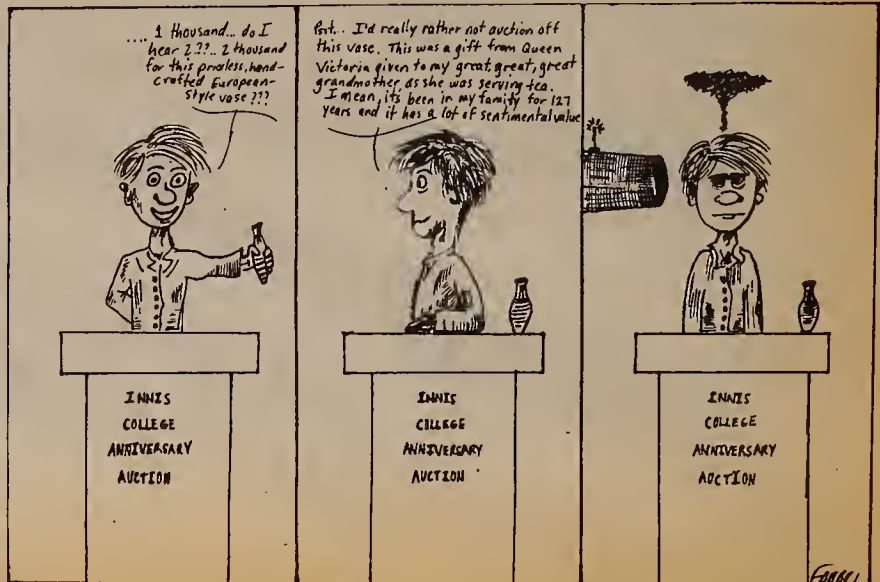
Money has its dangerous side, too: there is always its well-documented tendency to corrupt to keep in mind. If Innis survives, it must take care not to compromise its individuality in the process. The College could easily become just another small college at U of T, competent but hardly interesting.

For Innis College, like Canada, derives much of its identity and unity from its "inferiority complex". We are small, somewhat limited but proud too of our quirky goofiness and unconventionality. Most of us probably would not want to be a Trinitron or American.

This is where the human, emotional level of life at Innis College becomes important. Just as the administration and Alumni Association is making a concerted effort to help the college through 20/20, so we have, as well, to keep an eye on the "student experience". Innis has a spirit based on a set of values that has always stood apart from traditional U of T traditions. Our mythology suggests an Innis College that defends the underdog, takes its politics, arts and relaxation pretty seriously and doesn't hesitate to take the odd misfit under its protective arm.

But times change and maybe we are growing up. There is always a danger of romanticizing the past and being too groovy for our own good; no doubt, there have always been those alienated by the Innis persona. As a point of interest, this year probably marks the first time all four members of the ICSS Executive have been on the football team. Tackle, at that. It might simply mean that we are all in better shape; it does indicate a different focus for student involvement at the college.

Innis College's 20th anniversary is a time for alumni and students alike to think about the community they have grown up in. And when you come to the celebration on Oct. 20, we can all look at our "cultural heritage". If nothing else, it will let us know where we are going; we may even find occasion to defend it.



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The *Innis Herald* will next appear Nov. 5th. Deadline for submissions is Oct. 29.

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### Correction:

Oops! In our directory last issue, we listed 12 Sussex Ave. as a daycare house. It's not. Still, someone has to explain those squeals I heard last week...

Many thanks to all the people who wrote, helped with layout, came to the seminars and donut-fests, moved furniture and put up with the madness in 305. Special thanks to Vic, Pierre and Jill, specialism. Oh, and happy birthday Pierre. And a gratuitous hug and hello to my face humanside, Stan. A bientot

Innis

Innis

**LETTERS TO THE EDITOR ARE ENCOURAGED**



# INNIS COLLEGE ALUMNI ASS'N

## 20/20 HIGHLIGHTS FOR OCTOBER 20, 1984

Don't forget! October 20th is **HOME COMING DAY** at U of T. Innis College students are already busy planning and building a special birthday float for the Homecoming Parade.

Innis Alumni will celebrate at home. We begin our celebrations on October 20, 1984 with the installation of John Browne as Principal. The Installation will be in Town Hall, starting at 7:30 p.m.

A slide show and commentary orchestrated by Bart Testa and Roger Riendeau will give a brief history of the College, including comments from each of the former Principals; it is hoped also that they will all be present at this event.

The Chancellor of the University has agreed to be the MC, and we expect President Connell and one or two other former Presidents of the University also to be present.

Following the Installation, there will be a reception, birthday cake and auction in the Innis Pub. The auction will be the kick-off event to raise the \$20,000 we have set as our target in this 20th year of our existence: 20/20! The income from our fundraising will be used for in-course scholarships, and 10% will go to improve the facilities in the College for handicapped people.

### ALL INVITED!!

## CALENDAR OF EVENTS

Event	Date	Location	Notes
Executive Meeting	Thursday, Sept. 27, 1984	Innis College Pub Cold Room	
Phoneathon	September 17, 18, 19 (M, T, and W) 6:30 p.m.	Dept. of Private Funding	All helpers welcome. Call Audrey at 978-4332 for information.
Principal's Installation and Birthday Party (20/20): 1964-1984	October 20, 1984 7:30 p.m.	Innis Town Hall	All welcome — Bring family and friends
Exec-Meeting	October 22, 1984 7:30 p.m.	Innis Pub: Cold Room	
Exec-Meeting	November, T.B.A.	Innis Pub: Cold Room	
Exec-Meeting	December, T.B.A.	President's House 10 O'Hara Avenue, Toronto	
Exec-Meeting	January, T.B.A.	Innis Pub: Cold Room	
Annual Skating Party	January 18, 1985	Meet at City Hall at 7:00 p.m. Refreshments 8:30	All welcome — Bring family and friends
Directors at Large:	Mr. Ted Montgomery 17 Stratton Avenue Scarborough, Ontario M1K 3V2 H. Tel: 751-6581 B. Tel: 491-5050 Ext. 233	Mr. Sandy Tse 47 Lilywood Road Toronto, Ontario M6B 1V8 H. Tel: 787-4368	
	Ms. Nancy Kennedy 306-7 Crescent Pl. Toronto, Ontario M4C 5L7 H. Tel: 691-1833	Bruno Ierullo 268 Earlscourt Avenue Toronto M6E 4B6 H. Tel: 651-2427	

### Message from Robin Holmes, President I.C.A.A.

Dear Friends,

On behalf of the Executive of the Innis College Alumni Association, I would like to take this opportunity to invite you to join with us in celebrating Innis College's 20th Anniversary year.

They say that 20/20 vision is only possible in hindsight. However, I am asking all of you graduates, soon to be graduates, and friends of the College, to become part of a clear-sighted attempt to lay the foundations for the next twenty years of growth of Innis College.

To become mature means to take responsibility for one's future direction as well as one's present actions. Our Alumni Association has come of age with the College. We are ready and have begun to fill our mandate to interpret the University to the community; to assist in its responsible governance; to participate in the life of our College and to lend our support and energy to keep our University healthy and thriving for future generations.

This year, Innis College will be the scene of many interesting and (we hope) profitable activities in celebration of our 20th anniversary. But, behind the scenes, many of us — alumni, staff and students, face the hard facts of diminishing human and material resources fighting growing community needs.

Your active participation in the 20th anniversary events, and your contribution to the 20/20 fundraising campaign will be lasting birthday gifts to Innis College. They will be gifts that will help the College to continue to develop for the next twenty years.

All funds raised for the 20/20 campaign will go directly into a College administered

fund. 90% of this money will be used to establish a scholarship trustfund to provide in-course awards to registered Innis students. The remaining 10% of your donation will be directed to a program to make Innis College more accessible to the disabled.

I hope that you will become part of our plans for the future of Innis College.

Yours sincerely,  
Robin E. Holmes,  
President, Innis College  
Alumni Association

### Message from Kathleen Crook, Communications Director

Dear Friends,

The purpose of this special section is to inform graduates of the College Community about this fall and winter's Innis Alumni activities. (A spring calendar will appear in the forthcoming edition of the Herald.)

The Alumni Executive invites you to participate in the activities and events we are planning. Interested final year students are also more than welcome to attend any of the Alumni Executive meetings, and we hope that you will not hesitate to contact us about how you can become active in your Alumni Association, at any time during the year.

You can pick up further details about the Innis College Alumni Association by contacting Audrey Perry, Room 121, Innis College (978-2510) or by phoning Robin Holmes (President) at 532-8310 (b.) or at 535-5597 (h.)

I hope to see many of you at future events, and I look forward to meeting you.

Sincerely,  
Kathleen Crook 8T3  
Communications  
Director

Innis College Alumni Association	1984-85 Executive
<b>President:</b> Ms. Robin Holmes BA '80 (Standing again — nominations open, however) 10 O'Hara Avenue Toronto M6K 2P9 CODE 896 Queen St. W. H. Tel: 535-5597 B. Tel: 532-8310	<b>Representative to College of Electors:</b> Ms. Kate Bishop BA '79 55 Charles Street West, Apt. 1204 Toronto M5S 2W9 H. Tel: 923-7421
<b>Past President:</b> Ms. Joanne Uyeda BA '69 (Advisor) 14 Cortleigh Blvd. Toronto M4R 1K6 H. Tel: 487-7017	<b>Social Convenor(s):</b> Sue Cholvat 18 Brownlow Avenue, Apt. 704 Toronto M4S 2K8 H. Tel: 482-0959 B. Tel: 924-4661
<b>Vice-President:</b> Secretary: Co-Secretary: T.B.A. T.B.A. T.B.A.	Ms. Anita Bredovskis 368 Rouge Hills Drive West Hill M1C 2Z5 H. Tel: 284-4573 B. Tel: 793-5700
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<b>Varsity Fund Co-ordinator:</b> Mr. Robert Smidrovskis 217 Winona Drive Toronto M6C 3S4 H. Tel: 654-2584	<b>Communications Director:</b> Ms. Kathleen Crook 2545 Bloor St. West Suite 102 Toronto M6S 1S1 767-4084
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Ms. Audrey Perry Innis College B. Tel: 978-4332	
Mr. Scott Burk President, ICSS Innis College B. Tel: 978-7368 H. Tel: 239-9416	



# "INNIS IS AN IDEA, A COMMUNITY...PEOPLE KEEP IT ALIVE."

continued from p. 1

Then, Dennis made good changes in the administrative staff. Cary Spencer is a real strength in the Residence Office — a real strength. So Dennis made it an easy job to come into. The College is stable and secure, and we're not faced with any morale problems, other than the ones that I create because of the things I do.

HERALD: And the weaknesses of the College?

BROWNE: These come about from the times that we are in. Getting adequate residence space is high on my list, the reason being that I really don't think that we can build a strong community unless you have a strong core of students who are downtown, living at the College all the time. So we need space for about 200 people.

Student services — there is (for some) a temptation to cut the labs, the tutorials, and other related items as the departments want to defend professors' places. I've got to fight that because that could lead to the same sort of collapse that we talked about, the loss of a sense of community.

And I want to initiate a real push on developing the alumni network. This is difficult. There are not many of them, they're young, they're not able to give large quantities of money, and they're not influentially connected at their age, something which would allow us to set up an "old boy" network.

HERALD: A system which works quite successfully at Trinity, Vic, or any such "established" college.

BROWNE: That's right. But I don't think that the weaknesses are weaknesses as such as they are goals that I'd like to aim for. They are weaknesses in the sense that the College would be better if it had those things.

HERALD: Wouldn't a more active alumni also benefit the University itself, especially in the midst of the underfunding situation?

BROWNE: Right. And that starts at the other end. The problem is that the students don't always have fond memories of their treatment at the university. If the Alumni, however, had been treated well during their undergraduate years, the alumni building problem becomes simplified.

HERALD: What are your favourite aspects of the College: the people, the building, et cetera?

BROWNE: Well I've liked all the people who I've met; whether or not there are surprises lurking for me about some people remains to be seen.

"I'll be Zen for a moment and say that some of the College's strengths are its weaknesses. The building, for instance, is very congenial. You're not overawed by the building. You don't walk into it as you might into UC or Trinity and immediately feel that you have to be very reverential and hushed. Yet that's also a weakness because

I wonder how many students come here and think that they're back in high school. But what I'm saying is positive — I do like the building. I like the incorporation of the old house. I think that it's an important preservation. Still, the thing I like best about the College is its people. Innis is an idea, a community, and thus the people keep it alive.

HERALD: Do you find that the present underfunding crisis is cutting into the College itself?

BROWNE: We've always been underfunded. I think that Innis has learned to live with underfunding. That's not totally facetious. The underfunding will hurt us. We were lucky in the last year as we were spared a budget cut. Whether we can be spared one this year, I doubt. At some point, decisions will have to be made about what courses we offer, what services we continue. Underfunding can't but hurt us. We have to decide what's most important to the College.

HERALD: Does the situation look to be getting better or worse?

BROWNE: I'm not sure. There are two big imponderables: imponderable number one, Bovey; number two, my mind jumps to a provincial election.

Internally, the Vice-President's budget projections show that this coming year is the worst, and after that, things begin to get better. One of the reasons for an upturn is that the retirement of professors occurs with increasing frequency up to 1990.

Speaking as an optimist, it should get better after this year. We may not get budget increases, but the budget cuts will not be so large as they might have been.

HERALD: Maybe if U of T were located in Bill Davis' hometown of Brampton, Ontario, we wouldn't have such service cutbacks.

BROWNE: Exactly. We could always rename ourselves "The University of Brampton, Toronto Campus."

HERALD: As strong a lobby and as strong a tradition as U of T is, will it be significantly altered, perhaps through increased specialization, as per the Bovey Commission and Bette Stephenson?

BROWNE: I don't know. I think that in many this university has lost touch with the public. If you turn the students off, you turn the public off ten years down the road. I don't think that the Bovey Commission nor Dr. Stephenson can do anything that the public will does not allow them to do. The public will start screaming "What are you doing?"

I think a campaign started by the universities, mounted towards the public, would then in turn stir them up to force the issue into the legislature.

I've had meetings with our MP, Dan Heap, and our MPP, Larry Grossman, to try to get some sense of the public mood about the university; then I told them what this college is about and the kinds of values we feel

important. That conversation was not directed as a "Wants" list; rather, "I'm a new constituent, here's what's important from my point of view. Tell me what's important from your point of view, and let's not lose touch with each other."

HERALD: As a student of the Sixties, do you find the students of the Eighties to be rather...

BROWNE: Is this the "Student Apathy" question?

HERALD: Yeah, the old standby. Although it's still relevant.

BROWNE: I think that if you go back to the editorials of *The Varsity* ever since it started publishing in the late 1800's, you'll find editorials on student apathy. I don't know how many students would ever get involved at any time, so right away we're dealing with a smaller group.

I don't think that there's student apathy. I think that the way the students participate in the running of the community has changed. The student leaders that I've talked to now believe that there are real student concerns here, like the increase in food prices and the rising price of textbooks, as opposed to external world issues. These are things that the students can do something about, as opposed to something like South Africa. It's not that they don't care, it's that little can be done.

So the issues may have changed from fifteen years ago, but the new student leaders still fight very tenaciously and very hard for the things that affect their lives. "Apathetic," should perhaps be replaced with the term "Pragmatic," which says that their priority lies with issues that affect student life. These people will get their social skills, their political skills, and learn how to manipulate the system for their advantage so that when they reach a position of power, they can tackle the grand causes.

HERALD: As a final question, I'd like to ask for your comments regarding Innis' Twentieth Anniversary.

BROWNE: Well, we're going to celebrate it as much as we can. I think it's important that the institution that is the college is recognized as neither you nor I — it is all, it is intangible. The College is no longer a teenager; it is turning twenty and verging on maturity. We will have a number of special events to mark it. My installation as Principal on October 20 will be part of this. And it will be different from other colleges' installation ceremonies because it will have a lot of laughing and hocus-pocus: a birthday party for the college. There's the fundraising campaign to collect \$20,000, and also the Thursday night film series, which exemplifies the Cinema programme which the College does, and does well. I think that what I really want to do is to raise the University's awareness of Innis. I want to say, "Hey, we're herel!" and whatever they may have thought of us in the past, we're a little different now.

## MEANWHILE, BACK ON THE FARM.....

by Andrew Liebmann

"Are you going up to the farm?" This may have been the most frequently asked question during the recent orientation week at Innis. The answer was so often "Yes!" that when the parties were over, some people were obliged to make do with rolling out their sleeping bags on the floor. Did this put a damper on the weekend? No! In fact, it added to one of the nicest aspects of the farm — togetherness. Because so many people showed up, the parties on both Friday and Saturday nights were among the best in recent memory. The 'Haky-Sack' wasn't bad either. Of course, not everyone was able to go, and it is for those who were left out that this article is written. Anyone who has been there once needs no further prompting to go again.

"So what is the farm anyway?" Well in the first place, don't be misled by the fact that we call it the "Farm". Sure it is located in rural southern Ontario (near Woodstock), and there are fields of corn and tobacco growing all around it, but if you have notions of sleeping in a barn or some old rustic farm-house, forget them. What we really refer to when we talk about the Innisfree Farm is a modern conference centre built on the farm where Harold Innis grew up. There is a modern kitchen; a dining area with long wooden tables that are perfect for playing games or cards on; a big common area with a fireplace; and bedrooms for two, three, or four beds to a total of 24 places to sleep.

This facility (because of the fun people and relaxed atmosphere) has always been a favorite place for the students of Innis to escape to. During the summer and autumn, Innisfree is a good place to go when all you feel like doing is sleeping in, tossing around a frisbee, or going for walks in the country. During the winter there are wild snowball fights, cross-country ski outings, and quiet afternoons spent sipping hot chocolate or reading around the fireplace. No hassles, no rush, no problems, just a chance to get away from it all and unwind.

This is not to say that a weekend at the farm is all low key and mellow: the nights are often quite



another story. That is when everyone cuts loose, the stereo gets turned up, and the party begins. There is usually lots of dancing and even (dare I say it?) the odd drinking game. Since everyone has had a chance to get to know one another during the day, the parties feel like you are just having fun with old friends. Like most things at the farm, the parties are spontaneous, and that is why they are so much fun!

Now are you sorry that you missed going up during orientation? Of if you did go, are you wishing that you could go up again? Lucky for you, there is more than one time when you can return.

The ICSS plans several trips to Innisfree each year, and the next one is for the weekend of November 2nd, 3rd, and 4th. You will be able to tell that the trip is drawing near, because you will notice people reading notices and scrawling their names on sign up sheets and frantically trying to arrange rides. DON'T BE LEFT OUT!! Keep your eyes peeled for those notices, listen for the magic question that started this article, or contact the Farm Rep (Andrew Liebmann) through the ICSS office. See you at the farm!



## the review (thi ri vyōō)

## FESTIVAL OF FESTIVALS



## THE BAY BOY

by Jill Adamson

Despite the hooplah and advance publicity, *The Bay Boy* is a dull film. Sentimentalism is a bit of a three-legged chair, if you're not careful you'll end up on your face. Unfortunately, *The Bay Boy* looks at the notion of adolescence through misty adult eyes and rounds off to be a scattered piece of nostalgic drivel.

To be fair to the writer, Daniel Petrie, there was probably a good script originally, but it has been ruined by odd editing and execrable acting. There are some quite useful elements to the plot itself which I think were taken nowhere.

Donald Campbell (played by Kiefer Sutherland who I will grumble about later) is the bay boy, the son of a working class family in Glace Bay, Nova Scotia. This town has been shut down by lay-offs in the mines. Donald is girl crazy and wants the girl across the street like nothing he's ever wanted before. She does not know he exists, but her sister certainly does and pursues him doggedly. Although Donald is girl crazy, he is shy and it takes the town tart a good deal of tricks and harassment to get him into bed so he can get on with his 'sexual discovery'.

To add the element of tension, Donald is the sole witness as Sargeant Coldwell, the town policeman, kills his landlord and landlady. Donald is too afraid to tell anyone and spends the greater part of the film struggling dully with his morals. Evidently Sargeant Coldwell gets as tired of this as I did and tries every now and then to shoot or throttle Donald. Several things are hard to tell about this sequence. Did Coldwell kill these people because they were Jewish, or because they raised the rent? We get hints but no answers. If he was psychopathic the entire town would probably have some idea, but the film makes no attempt at creating a social setting from which to work. The other question that comes up is why nobody suspected him when the only gun in town belongs to him, especially as he tries to shoot our hero. I think the answers to these questions ended up on the editing room floor.

As to the shooting script (camera directions) I was a little more impressed. The photography was quite beautiful, smooth and did not make too much use of sweeping panoramas. This way an atmosphere is set up such that we can recognize corners and fences, get the confined feeling of a small town and not be distracted by the grandeur of nature.

In many ways though, this is an undeveloped film. The editing is choppy and high energy scenes are followed by low energy scenes in an awkward way. The protagonist doesn't help us in any way to interpret things by reacting to them as they skitter across the screen. In a way this awkwardness of plot would be commendable if we could identify with Donald: after all, the world is right out of synch when one is adolescent. However, there is no possible way to identify with Kiefer Sutherland's acting. Some things just aren't hereditary I guess.

## SKYLINE

Spanish-American filmmaker Fernando Colomo's new film *Skyline* is a refreshingly humorous study of the age-old literary and cinematic theme of cultural displacement. Shot on location in New York City in both English and Spanish, *Skyline* draws a portrait of life in the Big Apple from a unique perspective and in doing so provides a view of North American culture that is both entertaining and enlightening.

Spanish photographer Gustavo Fernandez played with just the right amount of European savoir-faire and confused ineptitude by Antonio Resines—arrives in New York ready to take the major American photo-journals by storm. Once they see the pictures that have won him fame and fortune in Madrid, he reasons to his Spanish-American friends, *Life* and *Newsweek* will certainly jump at the chance to send him to the international renown he feels that he so justly deserves. Brimming with confidence and enthusiasm, Gustavo steps off the airplane into the perplexing maelstrom of life in another world—a world in which Colomo's dry wit and keen social perception combine to harass and overwhelm this stranger in an even stranger land unmercifully.

Although Gustavo's initial reaction to his new surroundings is directly akin to that of a child at his first visit to the circus—Gustavo can't wait to try out all the devices in his new rented apartment—the strain of 'culture gap' becomes obvious before the film reaches the halfway point. The discovery that *Life* and *Newsweek* loved his photographic style—ten years ago—only adds to the feelings of alienation from the city that continues to grow despite his frantic efforts to learn English, sell his work, and meet women. Gustavo's ultimate failure in all three areas—even after three weeks of daily lessons he is still unable to answer the telephone successfully and the American women he meets only want to practise their Spanish—is responsible for much of the ironic humour that pervades the latter half of this film. The theme of temporal alienation begun earlier with the revelation that Gustavo's work is outdated, is developed further with the introduction of several references to the new 'video age' that threatens to replace both his livelihood, photo-journalism, and his artistic medium. Indeed, as if to add insult to injury, Gustavo's only productive work in New York is his appearance in a video production.



Colomo's distinctive filmic style—the long, full, 'Bazinian' takes of the European neo-realist punctuated by lengthy 'conversation' sequences shot in extreme close-up and edited in an almost violent shot-reverse-shot style—endows *Skyline* with a rather documentary flavour that enhances its travelogue functions without eliminating the basic narrative patterns that are necessary to the film's functioning as a comedy. This docu-drama flavour is further supported by the frequent use of an informative voice-over track through which a great many of Gustavo's humorous insights into American life are conveyed.

## METROPOLIS

By Jill Adamson

Since 1926, the film *Metropolis* has taken dozens of forms. The original, directed by Fritz Lang, was over four hours long and was edited by Lang himself, but soon after its release found itself forced underground for its subversive political statement. It has been moved in bits and pieces all over the world, the pieces bought and assembled in different forms, such that its original form is a mystery.

The theme of the film is that there must be a heart to be a mediator between the head and the hands (read the ruling classes and the workers.) *Metropolis* is divided into an upper and a lower city. The workers of the lower city have built the whole of *Metropolis* and yet are kept below in darkness and poverty. When Freder, the son of the owner of *Metropolis*, hears of unrest with the workers he decides to go below to see that area of the city that is off bounds to him. The inequalities he sees horrify him so much that he tries to bridge the gap. *Metropolis*, then, is a kind of political parable.

The first copy of *Metropolis* to reach Toronto audiences belonged to Reg Hartt. This version was confusing since so many scenes were missing, and Hartt's macabre pipe organ soundtrack mired the obvious brilliance of the film in darkness. The Toronto band, NRG, bought a copy, virtually the same as Hartt's, but performed live music with it which was sensitive to the meaning of the story in a way that Hartt's was not.

Controversy surrounded *Metropolis* this year at the Festival of Festivals. The problem was Giorgio Moroder's new version of the film. For over two years Moroder searched out the various copies of *Metropolis* and put together what is said to be the most complete version yet seen by contemporary audiences. He has both added to the already remarkable special effects of Fritz Lang and superimposed color washes to the original black and white. Some of the intertitles have been retranslated to make them clearer and others have been changed to subtitles to smooth out the action. He has also found two brief scenes which have never been seen by contemporary audiences, which fill in some of the logical gaps in the story.

What has the film establishment arguing amongst itself, however, is Moroder's (sounds a bit like 'marauder' appropriately enough) use of rock and roll soundtrack that features such bands as Pat Benatar, Bonnie Tyler, Billy Squier, Loverboy, Freddie Mercury, Jon Anderson and Adam Ant. I had anticipated watching something highly embarrassing like 'Motley Crue sings A Portrait of the Artist,' or something. But it wasn't that bad. Apart from the occasional musical gaffe (as when Benatar's voice enters belting out a ballad of unrequited love while the hero is creeping, we assume quietly, through the dark catacombs of the lower city), the film did not seem to suffer from it. I must admit the University Theatre decided to play the sound at 70 decibels, so it was a mite uncomfortable, but that's not Moroder's fault.

As to Moroder's other alterations, these were quite pleasing. The addition of color gave a bit of life to the film, the special effects were well done and did not look obviously added, and Moroder's re-editing made the film smoother and more logical than other copies I have seen.

In the final analysis, though, it is the film itself, rather than anyone's version of it that is so remarkable. As a 1926 parable it stands far ahead of its time, and, in certain ways, far ahead of our own. If you get a chance to see it — SEE IT.

The vibrant musical score, provided for the film by contemporary Spanish folk/rock group Manzanita, contributed greatly to the atmosphere of the film. It worked particularly well in establishing, through its pulsating latin rhythms, the passionate nature that governed the protagonist throughout the film and was, because it left no room for the virtue of patience, the cause of his eventual failure.

In many respects, Colomo's *Skyline* may be viewed as a sort of primer on immigrating. It is this aspect that makes it an important part of the Festival of Festivals "Two-Way Streets" presentation. As the thematic successor to 1981's "Culture Under Pressure" series, *Two-Way Streets* concentrates on filmmakers who express in their work the central concerns of social and political issues and individual drama. Fernando Colomo's *Skyline* serves admirably to illustrate in an international context, the many problems and issues common to societies in minority groups.



# FESTIVAL OF FESTIVALS...

## FRENCH SHORT FILM PROGRAMMES I AND II

by Jill Adamson

### Meritorious:

**LES VEUFS**, directed by Patrick Dewolf, was by far the richest film in the series. It packed more into 14 minutes than many other feature length films do. It is a lovely story of two old men living together in a small village and the trouble that arises when one wants to get a telephone — the only one in the village. The characters are beautifully and subtly played off each other and the phone itself becomes a sort of character.

**LE CIEL SAISI**, directed by Henri Herre, follows the courtship between a man and a woman, as seen through a surveillance camera. It takes place in a futuristic world where the ethic is efficiency, and emotions are subversive. Although only 9 minutes long, it is ponderous, almost mechanical in its timing such that by the (very tragic) end, one feels nothing. An effective film.

**L'INVITE**, directed by Cuy Jacques, is simply wonderful. An animated film, it follows a day in the life of a plasticine man. On a trip through the woods he comes upon the animator's desk, on which sits a doll. He takes the doll home and, pulling a camera from a cupboard, begins to make an animated film with it. The animated becomes the animator.

**JE SAIS QUE J'AI TORT MAIS DEMANDEZ A MES COPAINS ILS DISENT LA MÊME CHOSE**, directed by Pierre Levy, this film is a look into an unconventional classroom where art students draw

and explain their impressions of Picasso, his art and life. In a funny way these kids put the boot to our unquestioning reverence of the man.

**LA DRACONNE**, directed by Francois Dupreyon, is a very French look at sexual come-ons. A young man, jogging through a square, is propositioned by La Dragonne. It is a kind of ballet, the steps of which would mean a completely different thing to the French than they do to us. A culturally interesting movie.

### Not so Meritorious:

**LE CLOU**, directed by Phillipe Le Cuay, is the story of a boy who shoves a huge nail through his foot and walks about on it all day as a kind of self-mutilation ritual. There is supposed to be a connection with his sister who "needs an operation" (for what we do not know.) She survives and he has the nail pulled from his foot. It's possible to look for religious or sexual imagery, but it's not really worth it.

**SABLE .EMOUVANT**, is directed by Francois Hernandez. Two lovers run towards each other on the beach with open arms. They, of course, run and never reach each other. I would like to run towards the director of this film with open arms (and a garbage can lid in each hand.)

**LE CHAGRIN D'ERNEST LOBERIN**, directed by Christine Riche, is a surrealist story where the distinction between men and dolls is not so distinct — you know, the whole thing with Pierrots and ventriloquists' dolls. This film made an admirable attempt at something (I'm not quite sure what) but failed miserably. It was altogether dull.



## THE COMPANY OF WOLVES

by Jill Adamson

*Never stray from the path, little girl. Wolves are everywhere.*

**The Company of Wolves** is a film-fairytale. Virtually all the action takes place in a dark, terrifying, and yet magical forest. Once off the path a traveller is amongst cobwebs, pythons, huge toadstools, gigantic trees — and wolves.

It is a very simple story told through a multifoliated dream, or rather the dreamt fairytale of 'little red riding hood,' reinterpreted in terms of male sexuality and its threat to female virginity. Tale after tale is told of women encountering sexuality, usually for the first time; they watch in horror as it and their men take the form of wolves.

Rosaleen is, at the start of the film, sleeping. She has been using her sister's lipstick and reading a romance called "Shattered Dreams," and from there we are taken into her own dreams. The first dream sequence is of her sister being pursued by a pack of wolves through this threatening forest. She is "eaten". Rosaleen cannot understand why her sister, when cornered in the woods with no one to save her, could not save herself. Her grandmother, played beautifully by Angela Lansbury, takes Rosaleen away from her mourning parents out to a little cottage in the woods. Here, Grandmother tells stories to Rosaleen and teaches her to watch out for wolves and men. "Never trust a man whose eyebrows meet," she says, "and never stray from the path," and this is usually followed by a macabre tale.



## PARIS, TEXAS

by Paul Della Penna

In *Room 666*, Wim Wenders' 1982 documentary, several of the world's most important directors are asked to make grand Messianic statements on where the future of cinema lies. Paris, Texas, Wenders' new feature length film, is hardly a vision of cinema future, but it is a perfectly respectable regressive art film with all the distinctive traces of a self-conscious auteur at work. Rather than follow the torturous path of the paranoid Faustian visionary mad-artist of his New Cinema colleagues, Wenders appears to have assimilated the contradictions and subtleties of American cultural imperialism and revels in them.

It is perhaps testament to Wenders' quiet genius that he can occasionally transcend Sam Shepard's often tired and banal script ('adapted' by the new *Breathless*' L.M. Kit Carson). The poor script is surprising given the remarkably similar world view the two share (one need only think of Shepard's famous "I don't want to be a playwright, I want to be a rock star," and Wenders' like-minded "If I had the guts, I'd have been a rock musician," to see the parallel.) The result of the collaboration is little more than the filmic equivalent of a Springsteen dirge. Both men also hold a highly romantic view of

the American West — and glorify the solitary solipsistic figure of the cowboy in all his manifestations.

The film starts off like a masterful piece of absurdist theatre but begins to descend past the midway point into a *Tender Mercies*-type bathos from which it never recovers. The story concerns a drifter named Travis (played by a wild-eyed Harry Dean Stanton) missing and presumed dead for the last four years. He is recovered by his brother Walt (Dean Stockwell) and is eventually reunited with his precocious eight-year-old son Hunter. Re-establishing his son's trust, the two set off on a quest to find Travis' estranged wife, Anne, in an attempt to reconstruct the nuclear family unit. Natassja Kinski can, of course, be forgiven any excess and her blond-haired Anne with a Texan accent is not as awful as it should be. It is unfortunate, however, that her entrance into Wenders' film is the final straw that breaks its back.

Paris, Texas (winner of the Palm d'Or at Cannes — what do I know?) is a very good but seriously flawed film — and for Wenders, quite a retreat from his previous work (like last year's brilliant *State of Things*). It might make a wonderful double bill with *The American Friend* or *Easy Rider* a couple of months from now at the Bloor.





Although Rosaleen is somehow unafraid of all this she takes her grandmother's wisdom to heart and what she dreams and the stories she herself tells become more and more explicitly sexual and violent. One sequence where a woman's husband turns into a wolf is particularly graphic. He tears the skin from his face strip by strip, his jaws slam out to form a wolf's muzzle, and he grows fur. This element of violence is, I think, important to the fairytale genre. Good is good and evil is uncompromisingly evil, they become small morality plays with a kind of primal simplicity.

The end of the film deals most directly with the original tale. Rosaleen decides to visit her grandmother, it is dark and her mother is afraid for her, (as by this time are we.) She meets the wolf in the woods, who has taken the form of a gentleman, and they make a bet as to who can get to grandmother's house first. The wolf of course wins since he is not restricted by 'the path', as the tale goes, but here the film parts ways with the original meaning of the story.

Once Rosaleen has guessed what the wolf has done with her grandmother and what he intends to do to her, she not only stabs at him with a knife she has brought, but blows a hole in his shoulder with a rifle. Not exactly the helpless young girl waiting for the valiant wood-cutter, but having hurt him, she realizes that "a wolf can cry," takes pity and tells him a gentle story taken from the wolf's point of view and before the rescue party can do anything, she herself becomes a wolf and disappears with him.

The Company of Wolves puts a neat subversive twist to the saying, "don't stray from the path little girl or the wolves will get you," as we realize that threatening sexuality exists within women as well as the wolves of women's nightmares.



## CAMERA D'AFRIQUE, TWENTY YEARS OF AFRICAN CINEMA

By Pym Buitenhuis

As with many anthologies, whether they be of film, poetry, short stories or music, this film (directed by Ferid Boughedir) suffers because it shows too little of each work. Its redeeming feature is that it is an introduction to African film makers, the problems they must face and the texture of their thinking.

The fact that this film is an anthology is doubly frustrating as it is highly unlikely that one could ever see the films in their entirety. The problem of the distribution of African films poses barriers for the film makers themselves and this is the movie's main focus.

The internal conditions of any African country will affect the distribution and making of films. Most African films are highly political, exposing the corruption of the new elite and attacking power structures (that cause people to suffer from things like lack of adequate water supply, poor education and health facilities.) Showing these glaring inequalities and economic failures challenges those in privileged positions. The more people become aware of the injustices, the more they will demand change, and this is a threat.

For instance, a woman film maker from Senegal made a film about the life of women in her village and, indeed, when one travels in Africa, as I was fortunate enough to do last year, it is incredible how much of the burden for everyday survival women must bear. To politicize women is potentially to disturb the largest single group of exploited workers in a given country, and therefore this woman's film was banned in Senegal.

Camera D'Afrique shows that African film makers see themselves as instrumental in the creation of a national culture ('national' as opposed to ethnic or 'tribal' factionalism.) The consensus of African film makers in Camera D'Afrique was that it is crucial for Africans to see themselves and their lives on the screen, where they can identify with the characters and the problems these characters face. Film can reinforce an African identity. Many African politicians came to power by manipulating factional or ethnic identities, so for them these film makers are dangerous. Film, as a mass medium with vast potential appeal, may disrupt the status quo.

From outside Africa, too, there are influences that create enormous barriers to African directors. This film concentrates on French West Africa, where most African films are made, and it has only been in the last 15 years or so that the industry began to burgeon. Upon independence in West Africa (the early 1960s), a board of Frenchmen was set up to consider the issue of distribution; however, only western films were considered. The majority of films that are screened in Africa are ones that never got off the ground in the West. Usually appallingly bad films, with all white actors, they tend to be violent, sexist and, for the audiences, culturally inappropriate as a ridiculous degree. These are the films that reach the screens in Dakar, Abijan, Mopti, Freetown and every little theatre around. Africans love to go to the movies so they turn out in large numbers to watch films that have nothing to do with them. One African film maker rightly saw this kind of exploitation as being an insidious form of neo-

colonialism. It is not surprising therefore that foreign distributors are making it virtually impossible for possibly subversive African films to be screened. Foreign domination of the film industry is a clear example of how underdevelopment works in Africa.

Camera D'Afrique finally suggests that African directors are switching from commentary on present day politics, to reconstructing the pre-colonial African past. By examining that past, people can have pride in their own history, leave behind the days of colonial degradation and humiliation and to move into the future, drawing from their own cultural richness. Perhaps this is a move to more subtle forms of politicization in African film.

## THE EMIGRANT

For young people living in a small, dusty Voltaïque village the temptation to try one's luck in the Ivory Coast is irresistible and it is this problem that the film deals with.

The Emigrant takes place in Bourkina Fasso, formerly called Upper Volta, a small landlocked country in West Africa. The title defines one of the major problems facing Bourkina Fasso. The countryside, for much of the year, is parched and brown, and agriculture is dependent on summer rains which can be very irregular. It has no significant natural resources and very little industry, making it one of the poorest countries in the world. In contrast, to the south lies the Ivory Coast which has, for various reasons, a larger industrial base, a teeming metropolis with buildings jutting up like mountains, and a coastline with Europe written on the horizon.

Although the basic plot of this film is fairly simple the story is full of twists and turns. One never gets to see the Ivory Coast — the young villagers are tripped up in Ouagadougou, the capital city of Bourkina Fasso, before they even make it to their Southern destination. This big city is an alien environment, a reflection of the white man's world. Life in a small village, although restricting, is supportive. In the big city, the young encounter such pitfalls as prostitution, unemployment, official indifference (and disco clothing).

What made the film so enjoyable for me was that I have had the chance to visit Bourkina Fasso, then Upper Volta. One could not spend any time there without being aware of the problems of urban migration. In the Ivory Coast one can almost be sure that most people performing labour intensive, menial jobs are not from that country but are immigrants, either legal or illegal. Returning on the train from the Ivory Coast to Upper Volta everybody was laden with consumer goods of all descriptions.

Nothing can replace actually travelling through this area but the film enhanced my understanding of the problems. For instance, what is the reaction of a village when a young son or daughter decides to leave? This film filled in the gaps that up to then I could only guess at.

The Emigrant is not a cinematographic masterpiece. Rather, its value lies in that it allows audiences, both African and non-African, to better understand what is happening as well as to laugh at the incongruous moments that invariably arise.



# 1984 FESTIVAL OF FESTIVALS



## FRANKENSTEIN ON CAMPUS

by C.J. MacDonald

Judging by the cheers which resounded through the quarter-full Towne Cinema last Sunday night, the few hardy souls who braved a blustery downpour to catch one of this year's Festival of Festivals' more dubious entries in the Late Nights/Great Nights program, *Frankenstein on Campus*, got what they'd come for: namely, unadulterated dreck.

Shot on the U of T campus of 1969, the film is a typical Sixties mish-mash of student radicalism, unlimited drug-taking, and *Free Love*. These lines of discourse, however, never really converge with the *Frankenstein* theme as we've come to understand it via the slew of the film's predecessors. This theme, in fact, is practically nonexistent in *Campus*: there is no warning (intended or unintended) that Man must not tamper with God's job. Simply, this film has nothing to say.

*Frankenstein on Campus* closest link to the *Frankenstein* film heritage must be with the fifties film, *I Was a Teenage Frankenstein*. That is to say that it has nothing to do with Mary Shelley's novel nor even with James Whale's 1931 version of it on film. Like *Teenage Frankenstein*, *Campus* has more to do with the impenetrable Generation Gap than with the idea of Man as Creator.

Stephen King (in *Donse Maccabre*) suggests that *Teenage Frankenstein* is really about growing up in the fifties when, in the United States, bellies were full and *The Bomb* was a dark cloud on the horizon, and a simple case of acne grown wild (as King explains the film's subtext) was enough to mark its victim as an outsider in the strict class structure of the American high school. One had to become a monster before becoming an adult. And, of course, it was an adult (Whit Bissell as the distant relative of the original Dr. *Frankenstein*) who stitched together Gary Conway as the teenaged monster. In *Campus*, it is again an adult who creates the now university-enrolled monster to "better" the human race by producing a creature whose mind he controls so that, presumably, it won't object to being sent over to Vietnam. But this idea is never developed.

Instead, we get long-haired, bushy-faced radicals protesting the introduction of computerization into the education system (a typical hippie gesture: things must not move on), an insensitive, egotistic visa student named Victor *Frankenstein* whose main interest is mind-control, and a plodding biology professor who urges Victor on in his studies.

The pace of the film is a slow trudge, as if it were intended to make the viewer think about what he or she is witnessing. This, of course, is pure folly because it is obvious that no thought went into the film's slap-dash, dipsey doo-day production and if the viewer actually did stop to think, the theatre would empty in a minute. In any case, the film takes forever to speed up to a crawl and the only light moments are when Kathleen Sawyer (as college newspaper reporter and lover of Herr *Frankenstein*) romps through a forest stream and in Victor's apartment wearing only bikini underpants. It's a hoot to see her squirm under his handy-dandy vibrator, unconsciously, I suppose, turned on to his method of detached and depersonalized love-making (not only does Robin Ward, as Victor, never remove his shirt during these interludes, he never opens his mouth wide enough for even a glimpse of his upper row of teeth). Also, the sequences at the radicals' party are hilarious in ways that only a sixties film seen in the eighties can be: from the rhythmic zooms in and out to the fast cutting between extreme close-ups of tongues lolling in messy French kisses and long shots of women wiggling their behinds encased in tight metallic mini-skirts to the beat of bad Lighthouse music, the viewer sputters and gags between guffaws and revulsion.

The actual plot, as it stands, is far too convoluted to understand, let alone explain. Suffice it to say that *Frankenstein on Campus* really does not deserve the position granted to it by the Festival programmers (no big surprise), but is better suited as half of a trash double-bill at the Bloor, paired with another hilariously terrible film such as *Of Unknown Origin* (also Canadian) or even the estimable *The Unseen*. In any case, don't pay real money to see it (I'm not crazy: my ticket was free!).



## CONSTANCE

by Pom Jackson

*Constance*, a New Zealand film, packed the house at the Bloor cinema during the Festival of Festivals. Although it may be interpreted in countless ways, director Bruce Morrison described it as a depiction of Hollywood's influence on our lives. Indeed, *Constance*, admirably portrayed by Donogh Rees, spends the entire movie imitating her idol, Rita Hayworth. She attracts men only to cast them by the wayside in her bid to always be the centre of attention.

Hollywood is also shown through the characters' fixation with makeup and appearances. This movie has a strong statement to make, and with the use of such devices as a complimentary music score, (playing such things as a funeral dirge after the rape scene), and dramatic childhood flashbacks, that statement comes across strongly.

## GLUT

by Cynthia Ashworth

The West German/Swiss co-production *Glut* (Embers), screened as part of the Contemporary World Cinema series, is a beautifully filmed and haunting portrait of a wealthy Swiss family at the end of World War Two. By concentrating on two children caught up in the middle of a world with a very adult problem, director Thomas Koerfers succeeds in endowing his film with a fresh texture and strength, a sense of unwilling passivity that is quietly but distinctly anti-war.

The family in question is that of Francois Korb (Armin Mueller-Stahl), owner of the ironically named Promets Machinery Works. Korb has been using his country's neutrality to his own advantage, supplying arms shipments both to the Allies and the ailing Nazi forces, thus helping to sustain a futile and devastating war, as his peace-loving father-in-law, the Colonel, tries to make him understand.

Andreas, the Korb's introverted, brooding young son, sees the disorder of Europe at the end of 1944 reflected in his own home. His beautiful but icy mother (Katherina Thalbach) is committing adultery with her brother-in-law when Andreas accidentally shoots himself through the hand; his father sleeps with the Italian Housemaid, and he fantasizes about their violent deaths.

Only the arrival of the Polish war orphan Anna, a little girl of about his age taken in by the Korb family for fashion's sake, seems to help draw Andreas out of his passive state. Together they befriend a Polish prisoner of war in a neighbouring camp, and with the aid of his grandfather plan to help him escape. But the plot is discovered and thwarted, and the incident comes to a horrible, shattering conclusion when Francois Korb, frustrated by the turn of events in the war, makes a fatal error. He is more incensed by the escaped P.O.W. than the German soldiers, and more willing to act. But in doing so he unwittingly kills his father-in-law, the champion of peace. Anna is then taken away, and Andreas makes a silent vow never to become like his father.

But he cannot help it. The narrative structure of *Glut* is a curious one, for the film is really made up of two separate but related parts. At various places in the film the action switches abruptly to scenes from a chance meeting between Anna, who has become an outspoken journalist, and Andreas, who has taken over as head of Promets Machinery Works. The time is the present, and the stark modern surroundings provide a sharp visual counterpoint to the opulence of the Korb mansion during wartime.

The modern sections of the film are rather

## A GUIDE FOR THE PERPLEXED

By Ted Porkinson

The official brochures and advertisements from this year's "Festival of Festivals" would tell you the predominant theme was Canadian films but this is not so. The real theme was: puzzled, perplexed people.

Everyone is searching in some way or another but few know why or for what. The feeling they all share is a mushy sort of angst pitted in the middle of their stomachs.

That is somewhat the same feeling I was left with after watching the West German film *White Trash* which concerned a likeable alcoholic named Paul who stumbles into and around various low-life sexual and social intercourses. What dirty houses and bars there are. What a bunch of ugly and obese women there are, and what a bunch of pathetic, wasted men we are shown. But the most memorable image is the innocent and perplexed look in Paul's eyes as the world drinks, smokes, and has dirty sex in front of him. Central to his survival is his belief that if he only gets a job and "straightens himself out" his wife will come back, but we know this will be unlikely. A bungled robbery with a plastic pistol reassured us of his ultimate harmlessness and we know he will go through life never quite understanding and never quite succeeding.

*Blood Simple* by U.S. director Joel Cohen concerns itself with Texans who don't talk much to each other and because of that wind up making mistakes about who killed whom and why, much to everyone's demise. The main guy and the main girl spend most of the picture looking perplexed (this is not just because they are Texans; the other Texans in the film look just plain mean); at the end, this guy gets blown across the room — by a large bullet from a mean Texan — and surprise mixes with his puzzlement. The girl stays perplexed right until the end, when she finds she's killed someone different from whom she thought she had killed.

Everyone in *Another Time, Another Place* is perplexed: the Italian prisoners of war who find themselves in the middle of the Scottish countryside, the housewife who takes them in and falls in love with one of them, and her husband who feels something is wrong in their relationship but is incapable of devoting much time or effort to finding out what — his three-minute concession to her sexual desire is performed as an obligation.

In *Hotel New York Lou-Lou* is a French filmmaker who comes to New York (and wouldn't you know it, but the real filmmaker — J. Raynal — is in fact French and lives in New York and plays herself in the film) and despite being very perplexed about everything — decides that she likes it and wants to stay. The first part of the film is quite witty with Lou Reed "New York Telephone Conversation" characters talking about who did what, to who, and about which, while Lou-Lou sits in between with...well...a perplexed look on her face. The film degenerates into a pseudo love story (and wouldn't you know it, but she married the same fellow in *Real Life* that she does in the film — but this is not the place to comment on art and reality) and the film ends with some hamburger. But even while married and apparently in love, Lou-Lou remains perplexed.

The documentary series presented at the Festival provided a negative dialectic to the concept of amazed and perplexed people. The title of the series was "Stranger Than Fiction" and whereas in the fictional films the people in them are amazed at the actions going on around them, the documentaries featured people performing amazing actions (spray-painting subway trains in New York, volunteering to fight the Spanish civil war against "fascism") while themselves remaining normal and controlled. The creators of this series are the only ones in the Festival who seem to remain convinced this is a well-ordered universe.

jarring; they do not fit in especially well except as a curious postscript to the film's main action. The adult Andreas (Mueller Stahl again) and Anna (Krystyna Janda) have taken their lives in opposite directions, and a brief, intense encounter is all that they can share. Although the wartime sections of *Glut* are the most striking and disturbing of the film, the last scene, as the adult Anna leaves Andreas for the second time, has a power all its own. The themes stated so well and with so much style in the earlier narrative are reiterated, and the film comes to a close on a sustained and haunting note.



## THREE FILMS BY JOHN PAIZS

By Dianne Butterworth

John Paizs was introduced to the audience as "the Warhol of Winnipeg." Although Paizs does not have the stature or reputation of Warhol (yet?), he, like Warhol, uses the mundane as a focus for much of his art and humour.

All three films share the quality of the stereotyped character taken to extremes. In *The Obsession of Billy Botsky*, Billy, played by John Paizs himself, moves away from home for the first time into a room in his uncle's house, and reveals in his obsession which is, of course, women. Billy yearns for the days when women looked innocent, yet sexy, seemed untouched, yet were passionate. He covers his walls and windows with photographs and pin-ups and fantasizes about a "virgin-slut." One night at a party he meets his ideal woman, who arranges to meet him at a hotel (the old matchbook in the drink trick.) Just as it seems his dreams are to be fulfilled, she dies at the touch of his lips. Undaunted, he throws the body in a lake, and, cured of his obsession, moves out, ready to face the world.

This film contains no dialogue and is, instead, narrated by Billy, whose spoken emotions and thoughts contrast with his complete lack of facial expression in the film. The humour, however, lies in this contrast and in that between Billy's normality and his eccentricity; his nervousness at meeting his dream-girl versus his casual acceptance of her death. Although not a deep insight into the nature of obsession, *The Obsession of Billy Botsky* is a humorous look at a young man's first independence and his search for a sexual encounter.

*Springtime in Greenland* (Nick At Home), follows a day in the life of Anytown suburbia. The opening narration, a cross between a travelogue and a Disney nature film, sets the time—the day of the "First Sunday of Spring Parade"—and the event of the pre-parade barbecue. The family, including the son Nick (again played by an expressionless John Paizs) lives in the "house of tomorrow," complete with blender, automatic sprinkler, a swimming pool and a dog called "Barky". At the barbecue neighbours gather in the back yard to roast weenies and gulp beer. The youth gather around the pool to watch a diving game of masculine one-upmanship between an unwilling Nick and a local Tom Selleck look-alike, Corny Blower. *Springtime in Greenland* is the funniest of the three films simply because of the exaggerated qualities of the characters. It is a successfully funny, satiric look at middle-class life.

On the other hand, *The International Style* (Nick Finds Love), is a not so successful look at the world of intrigue and espionage. The film is set at "Starland," the estate of the millionaire and spy Quinton Frost. Frost is planning to sell off an important microchip to the highest bidder using, as a cover, an engagement party for his sister Carmel. The two potential buyers are the sinister Doctor Nash and the lesbian Miss Tanaka. The advent of a cat-burglar determined to steal the microchip

## LOS ZANCOS

By Susan Oxtoby

Carlos Saura's latest film, *Los Zancos*, is a new example of the director's diversification of cinematic genres. Saura's works range from films with strong political statements (that criticize the Franco regime for opposing Spanish citizens' right to freedom of speech) as in the film *The Garden of Earthly Delights* to the tenderly rendered exploration of childhood remembrances in *Cria Cuervos*. This past year many filmgoers may have seen Saura's *Carmen*: a film that is exemplary of the director's keen interest in the power of film as a visual art.

*Los Zancos* (in English, "stilts"), premiered in Toronto at the Festival of Festivals. The film is a drama centering around the life of Angel, who is a university professor and playwright faced with loneliness after the unexplained loss of his wife and daughters. In an act of desperation, Angel tries to commit suicide but is saved by Teresa, a young and attractive neighbour. Teresa befriends Angel and gives him emotional support. Soon an affair develops between the two characters. Angel becomes obsessed with Teresa and he demands that she leave her boyfriend and come to live with him, bringing with her her young child. Teresa cannot meet these requests and is forced to detach herself from Angel. The climax of the film is a repeated attempt on Angel's part to commit suicide. He sees death as the only way of escaping his loneliness.



(yes, you guessed it—Nick) sets off the expected plots and covert activities. Nick ends up with the girl (Carmel) and the microchip, and Starland gets trashed by hords of envious townsmen.

Although the film gets tedious at times (the sight of Paizs' deadpan expression brings a similar one to the viewer's face after 87 minutes of it), it does have its moments of brilliance: the evil sidekicks of the three spies, and the inventive dialogue, (Nash says to his female peer, Miss Tanaka, did you know that "embargo" spelled backwards is "O grab me!") On the whole, however, Paizs' films, though stumbling at times, were definitely worth staying up to 11:30 to see — a respectably sized audience seemed to agree as well. It will be interesting to see what Paizs will do next. (Maybe Festival '85?)

innis review

## INNIS COLLEGE FILM SOCIETY SCHEDULE FOR 20/20

All films at 7:00pm in Innis Town Hall

October 4: Young Canadians-Phil Hoffman and Adam Egoan.

Films: *The Road Ended at the Beach*, *Somewhere Between Jalostotitlan and Encarnion* and *Next of Kin*.

Sponsored by 20/20, Innis College Film Society.

Oct. 11: A Night with Marilyn Monroe.  
Films: *Some Like It Hot* and *Niagara*.  
Sponsored by 20/20, Innis Film Society.

Oct. 18: Marie-Claire Ropars, University of Paris.  
Film: *La Tendresse Ordinaire*.  
Sponsored by FSAC, Cinema Studies, 20/20.

November 1: Peter Russell; Professor, Department of Political Science.  
Film: *Constitutional Folly in John Turner's Downfall*: commentary and discussion.  
Sponsored by 20/20.

Nov. 8: Peter Greenaway, British Filmmaker.  
Film: *The Draughtman's Contract*: screening and discussion.  
Sponsored by Grierson Seminar, Innis Film Society, 20/20.

Nov. 15: Kay Armatage, Filmmaker: *A Woman's Voice*, *Her Gaze*.  
Films: *Bed and Sofa* (1979), *Speak Body* (1979), *Storytelling* (1983): screening and discussion.  
Sponsored by 20/20, Innis Film Society.

Nov. 22: Toronto Premier: *La Dernier Glacier*.  
Sponsored by the National Film Board, Grierson Seminar, 20/20.

Nov. 29: Josef Skvorecky; Professor, Department of English/Cinema Studies, 1980 Neustadt Laureate.  
Dvorak: reading and discussion of his novel.

If you are considering teaching as a career come and meet

Gerald Whyte

Admissions Officer  
Faculty of Education,  
University of Toronto

on October 22, 1984  
at 3 o'clock  
in Room 223,  
Innis College

As a whole the film's impact is not as bleak as Angel's view of reality. The film's narrative is enhanced by Saura's construction of a series of binary oppositions. Angel's aged, wrinkled face is clearly contrasted with the youthful, smooth face of Teresa. Angel's clothing is consistently sombre and monochromatic, whereas Teresa and her friends dress in vibrant, fashionable colours. Angel lives like a hermit in a large house that used to be full of life (as his flashbacks reveal). Now Angel leaves his "livingroom" areas of the house untouched — there are dustcovers on the furniture — and he hibernates in the den, spending his nights on the couch. Conversely, our first sight of Teresa's home is a view of a building that looks like a greenhouse, a modern solarium-style building which is always busy with people.

Perhaps the most important opposition that is set up by Saura is Angel's despair continually matched by Teresa's sense of the richness of life. During the course of the film we learn from the boyfriend that Teresa tried once to take her own life. Therefore, Teresa's maturity and experience are the primary source of uplifting elements in *Los Zancos*.

The two principal actors, Fernando Fernan Gomez and Laura del Sol, give very impressive performances. Laura del Sol, who capably acted and danced the lead role in *Carmen*, achieves a fully-developed portrayal of Teresa. (Her acting in *Carmen* may have seemed by many to be restricted and shallow because of the film's elusive narrative structure.) A cameo appearance is made near the film's end by Francisco Rabal (whom one would recognize from Bunuel's *Viridiana*). Rabal plays a wonderfully comic part as Angel's long-time friend and confidant.

Metaphorically, the title of the film "Stilts" suggests Angel's precarious existence in this world — he seems to be tottering towards and away from the idea of suicide. Literally, the film's title refers to the subplot of the film which involves a group of theatre actors and acrobats who are rehearsing a fairy story that is to be performed on stilts. Again, Saura's intermingling of the two plots functions as a contrast. We see Angel's solitary struggle against a backdrop of positive human interaction.

*Los Zancos* is not the first film by Saura to include self-reflexive elements. In this film the director uses a video recording of Teresa to help illustrate Angel's obsession with her. At home Angel watches the sections of videotape with Teresa on them over and over again. Angel kisses the frozen television image of his loved one. At this point the viewer realizes that Saura used this image of Teresa in the opening credits. Saura connects the video image (which is blown out of proportion and frozen on the screen) to express Angel's way of misinterpreting the real world.

Saura's *Los Zancos* is a thought-provoking film with many strong components. It may not be a fast-paced film but certainly lends itself to a consideration of the challenges of life.

## REAGAN FILM FESTIVAL

Friday, November 2 7:30 pm:

*Shadow on the Wall*  
*Bedtime For Bonzo*

Saturday, November 3 2:00 pm

*Louisa*  
*The Killers*  
and at 7:30 pm  
*Helcats of the Navy*  
*Kings Row*

All screenings in Innis Town Hall  
Tickets available at the door; \$2 each film—  
\$10 festival pass.  
for more information, call Barrie Hayne at  
488-7805.

Anti-Racism Film Festival: "Colour Positive", Oct. 11-17.

Call DEC, 427 Bloor St. W. at 964-6901.

Bloor Cinema: Forbidden Film Series, Oct. 20-25.

ICSS Education Presents: Oct. 24

8 pm: *The War Game*.

9 pm: *If You Love This Planet*.

Dirty with the Herald



# INNIS SPORTS

## SPORTS TALK

By Vic Chiasson

The first-of-the-year excitement has maintained a fever pitch far longer than it has traditionally at Innis. Unusually high numbers of athletes have registered for the sports offered by the College. I give credit to the work of the three Athletic Directors, Andy Cochran, Andre Czegledy and Joanna Cotton, who hustled and made contact with potential athletes during Registration Week. Rumour has it that the Touch Football and Soccer teams still have positions available for both men and women. Interested women should contact Joanna Cotton, while men should contact J.C. Fuller regarding soccer and Mike Zryd regarding Touch Football. It appears we've got a good start towards a record setting participation year. Col Team! Col

\*\*\*\*

Not only is participation up, but so too is fan support, particularly at the soccer and football games (I play for those teams so I know). It still isn't out-numbering the players, but it's getting better.

Come on, where can you get free entertainment of this calibre? On the football team alone there are 32 great reasons for every girl in the college to be at the games. (Well actually only 30 — two of us are married). And guys — with all these girls watching the games — shouldn't you be there staking your claim? Let's face it, the players are too tired and sore to flirt with the girls, soooo-l

Seriously, everyone should try to be out and support the college teams; it is an event, not a game. See you there.

P.S. — check the board in the foyer for time and place of the game nearest you.

\*\*\*\*

Budget, budget everywhere! Early October and budget fever is rampant. All team reps should have submitted budgets for their teams and the Athletic Directors should have tabulated these submissions and forwarded Athletic Budgets to the ICSS. Rumour has it the total of \$5400 is out of line and may be cut slightly. If you care that your student fees are spent upgrading inter-faculty teams at Innis, I recommend you attend the ICSS budget meeting and vote "yes" for the submissions of the team reps and Directors.

Sports Editor is a lonely job. The *Herald* is still looking for writers for all departments, particularly sports. If you have any desire to explore the seamier side of journalism venture up to Room 305 (above the pub) and we'll discuss it. You can write an expose in the sports field (at the College or Varsity level), you can cover a particular team or sport, or you could even write a column. Whatever, please, please come up and talk — I'm very lonely — I need company.

\*\*\*\*

If arrangements are worked out, this year Innis College Athletic Dept. will be presenting Molson's Player of the Game Awards to the Men's Soccer and Football stars in the fall and to Men's Basketball and Hockey stars in the winter.

The awards will be presented each Friday in the Innis Pub during ICSS's Happy Hour. This is a significant move towards higher visibility of Innis College Athletics. If the project comes through the players will be identified in subsequent issues. Good luck to Andy Cochran and Scott Keyworth who are engineering the project and to the competing athletes.

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## TIDE GOING FOR MULOCK

By Scott Burk



Defensively, Innis caused several interceptions and contained the middle well. Forestry's limited ground success came on runs to the outside. In terms of passing, Forestry attempted many, but completed few.

The Tide's offence has great potential, but several questions have been raised. The issue of running backs is the most serious concern. Running back Perry Chiasson, a transfer from Woodsworth, handled the yeoman's share of the rushing attack as returnee Dave Clegg was hurt early in the game and was used sparingly. Originally the Tide had four running backs, but Mike Hugo suffered a rib injury in practice and Richard Lautens missed the game due to a stomach ailment. The return of these injured running backs will be a positive step.

At quarterback, Vic Chiasson and Chris Hollands shared the duties. Perhaps motivated by the presence of competition, Chiasson played what many consider to be his strongest game since coming to Innis. Hollands played competently at quarterback and made a couple of difficult catches from the wide receiver position. Ironically enough, the two quarterback/receivers connected on a second quarter touchdown strike to give the Tide 9-0 in a half-time lead.

Other stellar performances came from Scott Keyworth, who was playing the slotback position. Keyworth showed a lot of poise and determination and ended up on the end of a Chris Hollands touchdown pass in the third quarter.

Pulling the whole team together is Coach D.J. Martin. Martin was formerly the offensive coordinator of Parkdale Collegiate senior football. His experience and coaching abilities have gone a long way in molding a contending football team.

Buoyed by an extremely strong defence and a promising yet at times inconsistent offence, the Crimson Tide handily defeated Forestry 15-0 in their first game of Div. II play.

The defence was remarkable. Only once did Forestry manage to find themselves inside the Innis fifty yard line. Innis quite simply took full advantage of a disorganized Forestry team. A weak line, and an extremely dubious long snap were the key ingredients to Forestry's downfall as an offensive unit.

## MOLSON'S



## PLAYER OF GAME

## AWARDS

INNIS PUB — FRIDAY AFTERNOONS

## MEN'S ATHLETICS

By Andy Cochran

## CO-ED ATHLETICS

By Andre Czegledy

## WOMEN'S ATHLETICS

By Joanna Cotton

Participation is approaching an all-time high at Innis this year. The UC-Innis football team is made up largely of Innis population. The team looks like a sure bet to at least match last year's performance when they made it to the semifinals with league champions Trinity. The soccer team is off to a great start by tying last year's powerhouse Commerce 1-1. Touch football is also under way and the team has had two solid performances. The teams are always looking for more participants so if you are still interested, it's not too late.

Hockey, basketball and volleyball will be starting soon, so put your name on the lists and help your college on its way to winning the T.A. Reed award. If you are not the athletic type then your spirit will be more than welcome as you add to the impressive participation that is evident this year.

The volleyball season has returned to Innis College this year with a vengeance. Because of the enormous interest shown by the student body in this particular sport, there is now in existence a co-ed volleyball league independent of the one run by the university's Athletic Centre. This league assures increased playing time for the individual in combination with a flexible system of scheduling games. The Innis Co-Ed Volleyball league is open to all competitors, regardless of skill. Games are played at Hart House, usually in the evenings.

Within a matter of weeks, all the practice afforded by participation in the volleyball league will be put to test when the student team meets the famed and mighty Innis staff team in the upcoming Co-Ed Volleyball Tournament to be held in October. Remember to practise your spikes — and don't get tangled in the net.

This year, the women's athletics are off to a great start. Looking around, I see new faces and a newly generated enthusiasm (no easy task at 7:20 in the morning). For the first time, Innis has a women's flag football team with a promising future and nowhere to go but up.

Soccer is once again under way (another amazing feat at 7:20 in the morning). The Innis Nursing affiliation is working out admirably, with the Nurses there to take care of those early morning Innis hangers-on.

Volleyball and ice hockey are approaching rapidly and although the list of participants continues to grow, there is definitely room for more (as is true for both football and soccer). Intramural sports are an excellent way to get involved in college activities, as well as producing a fun, but competitive, spirit within the college itself. With that in mind, I urge you to come out and get involved in the sport of your choice.



## INNIS ROYALS HAVE CHANCE

By J. C. Fuller

Once again, the men's soccer team, the Innis Royals, have a good shot at the Div. III title. This year, they lost several good players, including the infamous Anthony Cheung, who scored half of all the goals last year. However, other teams have suffered too. Forestry, who lost in the semi-finals last year, as did Innis, came back this year with one quarter of their starters and decided to move down to Div. IV. Therefore, of last year's top teams, Innis need only worry about Commerce and Phys. Ed. Last week Innis played Commerce and settled for a 1-1 draw.

The fact that we lead the Commerce team 1-0 for most of the game (on a goal by Derek Hong) showed well for a young team. Some new strikers and a solid defensive line, which is clearly the team's strength this year, only heighten the team's chances this year.

I would say that if we can beat Phys. Ed., we are guaranteed a place in the finals this year (disregarding the addition of some Div. IV top teams, about which I know nothing.) Traditionally, teams that move up a division remain at the bottom of the new division's ladder until their player capability has rivalled the division's standards; however, in years past, Div. IV top teams have swept Div. III as soon as they transferred, simply because they should have been in Div. II five years previously. Usually these teams have a desire to win without a struggle, which transcends any sense of fair competition. Before we can effectively judge our chances of sweeping the division, then, we must simply wait until these new teams flex their muscles.

### "SCOREBOARD"

#### FOOTBALL

Innis/UC 15 — Forestry 0

#### SOCCER

Innis 1 — Commerce 1  
Engineering 3 — Innis 1

#### TOUCH (WOMENS)

Meds 20 — Innis 0

## Sensuality

By Scott Nicholl

I bet you thought that sensuality did not exist in sport. Well, you were wrong. The Innis Aimals our latest entry into the world of inter-faculty sports, is just that — sensuous. The Aimals (no, not a typo, the girls still have to earn the "animal" title) are a ragtag assortment of athletes, non-athletes and every conceivable combination in-between. But mostly they are dedicated.

Starting on a Friday afternoon in front of a critical audience of friends and drunks, the girls began the long road to the top. The Aimals with driving force Joanna Cotton, had their first game on Tues., Sept. 25. Due to a schedule foul-up, the game came as a complete surprise; the team found out about it at the end of their second practice. Highlights of the game included a 30-yard pass completion from quarterback Lauri Aquinto to star receiver Sirle Jarvel.

Even with the lack of practice time, the girls put up a valiant effort, losing only by a little. The team was very confident after the thought that with a couple more practices under their belts they will be a force to be dealt with.

In the future, we are hoping for an even greater turn-out of players and fans. So if being on a sensuous, tough football team is what you want, come out and join.

GRRRRRRRRRR!!!!!!

innis sports



Innis Royals soccer action around the net against Engineering.

Photo by Edman Neumann



## THE GOOD, THE BAD, AND THE ICSS

by Mike Zryd

Wednesday, September 12th witnessed the first meeting of the new ICSS, a meeting that became an exercise in frustration and skewed communication.

Chairperson Vic Chiasson (V.P. Services) tried to start proceedings with a relaxed, efficient hand but his attempts to make the meeting move quickly were foiled by the ICSS members present. After a motion to allow smoking at meetings was pushed through by a 6 for/3 against/2 abstentions vote, three of the four items on President Scott Burk's report aroused such discussion that they were moved forward to New Business. The first was the possibility of a larger-than-usual donation to the Innisfree Farm for the construction of a pond/rink and baseball diamond. Burk had only an estimate cost from Roger Riendeau to go on (and no one was really sure what the usual ICSS donation was) so the matter is, like most business, "under investigation."

The second emerged from a meeting of COP—OUT (Council of Presidents of U of T) concerning the Campus Beverage Service (CBS). Every student society president is being asked by Bob Jones, SAC prez, to CBS with a critique attached. Simon Cotter urged that Burk's letter be approved by other members of the ICSS before being sent off. In the discussion, it was felt that CBS charged too much for alcohol (U of T pays more than any other large Ontario university) and that CBS had some questionable inconsistencies in their organization. The focus of the letter would be to ask them to "lower their prices" and "trim a little bit of their fat". Both Cotter and Steve Gold advised caution though, pointing out some examples of CBS's good faith.

Finally, Burk suggested the ICSS investigate the buying of an electronic sign to advertise Innis events. Reaction was sufficiently divided that the motion was amended to include investigation of the sign and other communication media. In addition, a committee was set up, to be chaired by Scott Burk, which will give its report at the second ICSS meeting in October.

Scott Nicholl's V.P. Government report dealt with the election of Sept. 27/28 and a motion to turn the ICSS office into a "working office". This was perhaps the most asinine part of the meeting as discussion dragged on, forcing an extension of the meeting beyond the usual one hour limit. The confusion centred around whether or not a "working office" implied that it could only be entered by the four executive members and the board of Directors of the ICSS. This was not made clear in the motion so an amendment was made to change the room into a "working office for everyone."

The original intent of the motion seemed to revolve around the moving of furniture in the ICSS offices. The President's and Treasurer's desks and documents would be placed in the security tight inner office while both V.P.s would have desks in the

outer office which could be used by the ICSS Board of Directors. Since any student society is supposed to serve the students, a working office, almost by definition, is accessible to all. Thus, when Nicholl stated that the amendment was a "friendly" one, he showed that he was completely in the dark as to the intent of his own motion: if the ICSS office is a "working office for everyone," then any Innis College student could move a desk in and work there, an obviously absurd corollary. Vic Chiasson's suggestion that the amended motion be defeated and clarified at the next meeting was ignored and the amended motion passed with one dissenting vote.

For the first meeting of a rookie ICSS, some inefficiency is natural. To his credit, President Scott Burk stayed silent for most of the meeting and stayed out of the nonsense, but both Nicholl and Treasurer Scott Keyworth should prepare their statements and motions more fully before meetings. As for the rest, some good advice might be: think before you speak.



An unidentified ICSS Executive Member ponders his fate after the recent meeting.

innis news



## FROM VLAD TO ETERNITY

By Juanita DeBarros

Vlad? "Well, tell them the girls are voluptuous," said Karen Yarosky, responding to the query of what we should tell the people at Innis about life at Vlad, our most notorious (and only) official residence.

Actually, most of the guys are voluptuous too, and all we ever do is get drunk and have orgies. I'm lying, but now that I have captured your attention by this blatant use of gratuitous sex, read on and you'll find out more about this fun place called "Vlad".

Maybe I shouldn't bother outlining all the great times at Vlad, because those of you who were lucky enough to be at our world-renowned Toga party last week experienced everything firsthand. However, for you poor sods who couldn't make it, are you aware that you missed what was unanimously proclaimed by all who attended as the gala social event of the orientation season? (Actually, all who attended were barely coherent by 9:30, but hey, praise is praise, we take it where we can get it.)

The party, the first of literally hundreds that will be held at Vlad this year (well, the first of three or



presents

*Innis Happy Hour Club*  
**Fridays 2-5**  
**got a buck, get a beer**

four) was a real success.

The music, which was ably provided by our resident DJ, Steve Chan, kept us dancing until dawn, pausing only every five minutes or so to quaff the ice-cold beer that was so thoroughly supplied by Geoff Ladell (resident bootlegger and football jock.)

A good time was had by all, but fear not those of you who missed out — as soon as we get some more beer money (are you listening Gary?) we'll have another party and you'll get a chance to DO VLAD.

## HACKY-SACK WARNING!!

By Pierre Blum

Across the street from Roberts lies mild-mannered Innis College, home of those rather weird but harmless Innisites. Yet how harmless are they really? Could it be that they are actually the newest focal point of the Communist Masterplan? This



reporter, working undercover, has discovered startling new evidence that the game of HACKY-SACK is really a Commie plot to corrupt the Innis youth.

And you thought HACKY-SACK was harmless? Huh! The foot motion required to kick the sack and keep it in play releases chemicals to the brain which cause such side effects as the desire to miss classes, along with morning sickness and an urge to wear the colour red.

Thus students who can be found hacking on the back green at Innis are missing classes, which will lead to neglecting all of their studies, and eventually they will be expelled for poor marks (Marx?) When this phenomenon becomes widespread, the Russians can invade and we will be too uneducated to formulate a defensive plan.

Students such as Scott Burk (the ICSS prez!), Richard Markowitz, Mike Fleming, and Richard Lautens are pawns of the Commie game. Avoid their evil influence! HACKY-SACK is a game of the Devil! (Maranatha Christians, are you listening?)

It has been suggested that we fight the diabolical urge to hack with a new game invented by the lover of freedom, Ronald Reagan.

Aw hell, in that case, HACKY anyone???



## Fuzz Says:

DON'T TAKE BRIBES

## Sexual Etiquette and the Single Girl

By Connie and Lola reprinted from January 30th, 1981 edition of Innis Herald.

1. Your Physical Geography prof. has suggested that a little extra-curricular cramming under his tutelage might improve your bell curve. You:
  - a) throw up
  - b) call your lawyer
  - c) call your mom
  - d) call the shots
2. You've just been delivered to your doorstep by a real swell cabbie. How do you tactfully lose your roommate who is, with the assistance of an oily T.A., improving her bell curve upstairs?
  - a) shout "fire"
  - b) shout "Department of Manpower and Immigration"
  - c) shout "mom"
  - d) shout "saddle up, Marsha, I've bagged a cabbie."
3. You've just been invited to spend an oily weekend with your janitor. You pack:
  - a) an asbestos flight suit
  - b) a rod
  - c) your mother
  - d) matching flea collars
4. The morning after or, Putting out the Trash Let's face it. Some men should only come out at night. When the cold morning light reveals more than you can take, and you just want to be alone, you:
  - a) burn up a bag of toast
  - b) read
  - c) call your mother
  - d) ask him if he's itchy, too.
5. Sending up flares There's a real dishy guy sitting 4 rows over, 2 seats up. How would you get his attention?
  - a) fart
  - b) shout "who farted?"
  - c) fire paper clips into his hair.
  - d) 4 rows over and 2 seats up isn't much of a hike. Change seats, stupid.
6. You've been seeing an awful lot of one guy for 3 weeks, and still no gifts. You:
  - a) move on. Plenty more clams in the sea.
  - b) whine and snivel
  - c) drug the tightwad and cop his Visa
  - d) call your mother; she'd know what to do.
6. Revenge Some creep has busted your little heart. You:
  - a) put the heavy moves on his best friend
  - b) publish your love poetry.
  - c) ask him if he's itchy, too.
  - d) send him a 1/2 ton of peat moss, C.O.D.
9. There's a nasty rumour on campus that you, of all people, are a sleazy little jam tart. You:
  - a) call your mother
  - b) drop acid
  - c) flaunt it
  - d) call a cab.

Now, wasn't that fun? And, no kidding, you can learn a lot about yourself from these quizzes. For example, Lola's beau has been hounding her for a demonstration of all those little tricks that Connie so casually mentioned. And it's all we can do to keep Connie out of the cabs. Ciao.



# OM BUDS MAN

Confidential advice and assistance with problems unsolved through regular university channels is available to all students, faculty and administrative staff of the three U. of T. campuses.

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